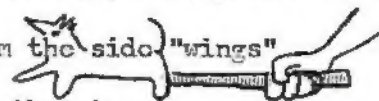


**SOME TYPES OF PUPPETS** (Methods below can be used by themselves or with paper mache to make human-type, animal type, or personified inanimate type).

**STICK PUPPETS** (Also called Rod puppets, can be used as a shadow type—add forms to sticks which can be lumber scraps, yard sticks, dowels, stiff wire, etc)

Paper plate, frozen food dishes, other circular forms on stick  
 Cardboard shapes (or tagboard) ..decorate with crayon, paint, cut paper  
 Boxes of various shapes, cut, sculpture, glue on to (paper fasteners for moving parts of many types)  
 Styrofoam balls, or styrofoam scrap shapes  
 Cloth—stuffed heads, decorate with scrap fabric  
 Wood scraps on sticks (combine scraps, dowels, balsa, wood beads, driftwood  
 Metal—scraps (clean), tin cans, tooling metal, wire  
 Paper sacks—stuffed and tied or taped on to stick (colored, plain, printed sack)  
 Paper mache can be built directly on to stick  
 (stick puppets are operated below the stage or from the side) "wings"



**HAND PUPPETS** (sometimes called fist puppets--operated below the stage)

1. Paper and cardboard materials

Paper sacks—grocery, bakery, department store type)  
 Cardboard tube head—decorate with crayon, or paint, cut paper, scraps  
 Cardboard boxes, milk cartons, oatmeal and salt type boxes  
 Paper folding techniques (German Bell, "Cootie Catcher") origami methods  
 All kinds of scrap cardboards, packaging papers, can be used for this



2. Modeling and carving media

Over cardboard tube, —paper mache, sawdust mixture, kleenex & starch  
 Over balloons—mache, plaster "bandages", tissue laminating, other papers  
 Over light bulbs—various shapes and sizes, mache over a "separator"  
 Wall paper cleaner, play-doh heads  
 Kleenex and liquid starch, crepe paper, wadded aluminum foil, tissue  
 Carved wood head—soft pine, balsa,



Instant mache and other commercial modeling media (Colastic plastic cloth material)

Miscellaneous and scrap materials

Vegetables—(temporary type!)—potatoes, apples, turnip, carrot, gourds  
 Nature materials—driftwood, branches, roots, shells

Stock ings, cloth, fabrics

Ball heads, rubber, styrofoam, plastic, wooden, tennis, golf, ping pong

Plastic bottles, containers

**FINGER PUPPETS**

Fingers can either act as legs in small type puppets or  
 Small heads can be slipped over the fingers



**OPEN-MOUTH PUPPETS or HINGE TYPE**

Box type hinges reinforced with cloth—milk cartons, egg cartons  
 mailing cartons, pre-hinged boxes,



Cardboard and cloth hinges, cardboard strip framework, or styrofoam, or  
 1/2 balloon shells from the mache layer method (need lightweight quality)

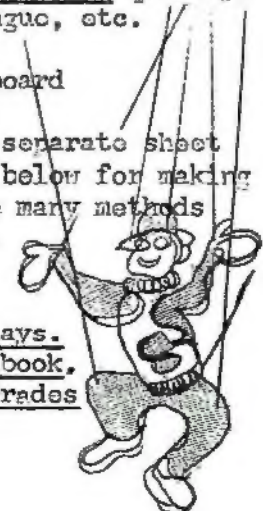
Glove fastened over hinge for movement of eyes, ears, tongue, etc.

Sock of mitten hinge base (for ready-made cloth hinge)

Paper folding techniques done in light cardboard or tagboard

**MARIONETTES**

(puppets operated from above the stage by strings—see separate sheet for details of making human body type—See references below for making some animal type marionettes. Marionettes can utilize many methods listed above for head ideas and materials for accents.



**SOME REFERENCES**

See other books on your reading list as well as 790 or PN or LB sections in your library.  
 Prepared by B. Rensenhouse  
 WNU Art Dept.

Cummings. 101 Hand Puppets  
 Batchelder and Comer. Puppets and Plays.  
 Batchelder. The Puppet Theater Handbook.  
 Kopper. Puppet Making Through the Grades  
 Robinson. Exploring Puppetry.  
 Ginyon, Puppetry Today.



## SOME PUPPET HEAD VARIATIONS

## MODELLING AND SCULPTURAL TECHNIQUES....

Below are a few of the many methods for a HEAD ARMATURE for a puppet head..hand puppet, marionette (string puppet), rod puppet, and some may apply to a hinge puppets. "Wet wad" sculpture methods of paper mache can be used on many methods, and various finishes can be applied over the sculpture adhered with Elmer's Glue, polymer medium, wheat paste, or metylan. See other sheets on puppets for more hints and helps.

### SOME HOLLOW HEADS..usually have light weight quality

BALLOON forms, full form or "popped squeezed" forms

LIGHT BULBS

CLAY FORMS

CARDBOARD STRIPS

RIBBON ROLLERS, other cylindrical forms

BOX FORMS, square, rectangular, round

BALLS (tennis balls, rubber balls)

GOURDS of all shapes and sizes

POLYHEDRON (or other geometric paper or cardboard forms)

PAPER CUPS or styrofoam cups taped together

FOAM CORE BOARD, scored and formed into hollow shapes, tape or glue together

L'leggs egg form

Plastic "oranges" or "tomatoes" etc.

Commercially MOLDED PRODUCTS (such as MacDonalds cardboard, plastic foam holders, plastic egg cartons)

WIRE..chicken wire, lace wire, stove pipe wire

Use the "layer" method here with 5 layers of paper and paste

### SOME NON-HOLLOW HEADS

Dry wad method with wet wad sculpture (see mimeo sheet on this)

STYROFOAM BALLS, EGGS

STYROFOAM CHUNKS, SCRAPS

STUFFED SACKS

STUFFED SOCKS, (tie off bulges)

stuffed fabric (such as stitched felt)

KLEENEX AND STARCH wads

SPONGED RUBBER FORMS, tied,glued,pinned

SCORED CARDBOARD

INSTANT PAPER MACHE WADS

STUFFED CREPE PAPER OR KLEENEX

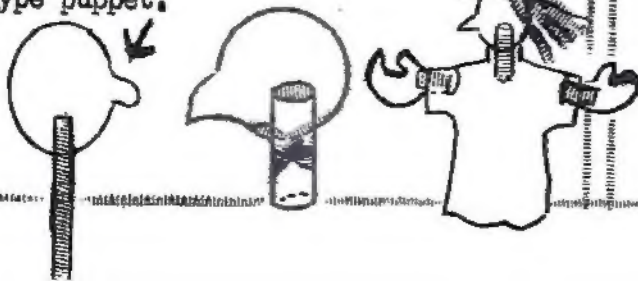
"KRIMP ART" forms put together

CARVED WOOD (balsa is very soft type)

Prepared by  
B. Ronsenkouse,  
Art Dept.

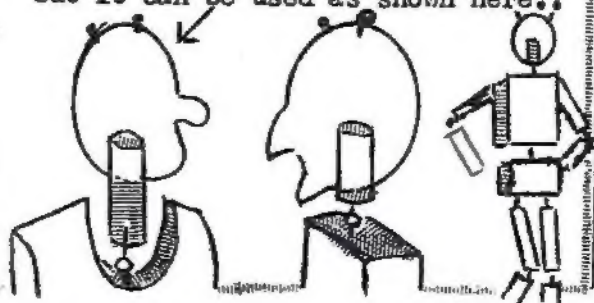
### FOR A HAND PUPPET HEAD...

a tube for the finger is needed in the head,..such as toilet tissue tubes taped to fit finger, film cans, hair rollers, rolled tagboard, or any other cylindrical light weight,comfortable form..these can be lined with sponge rubber, fur, soft fabric.. a stick can be put in the head for a rod type puppet.



### FOR A MARIONETTE HEAD

Build the form over a wooden plug with a screweye in the end..this can be a dowel or scrap piece of curtain shade roller..no neck is needed here, but it can be used as shown here..





# SOME TIPS ON COSTUMES FOR HAND PUPPETS

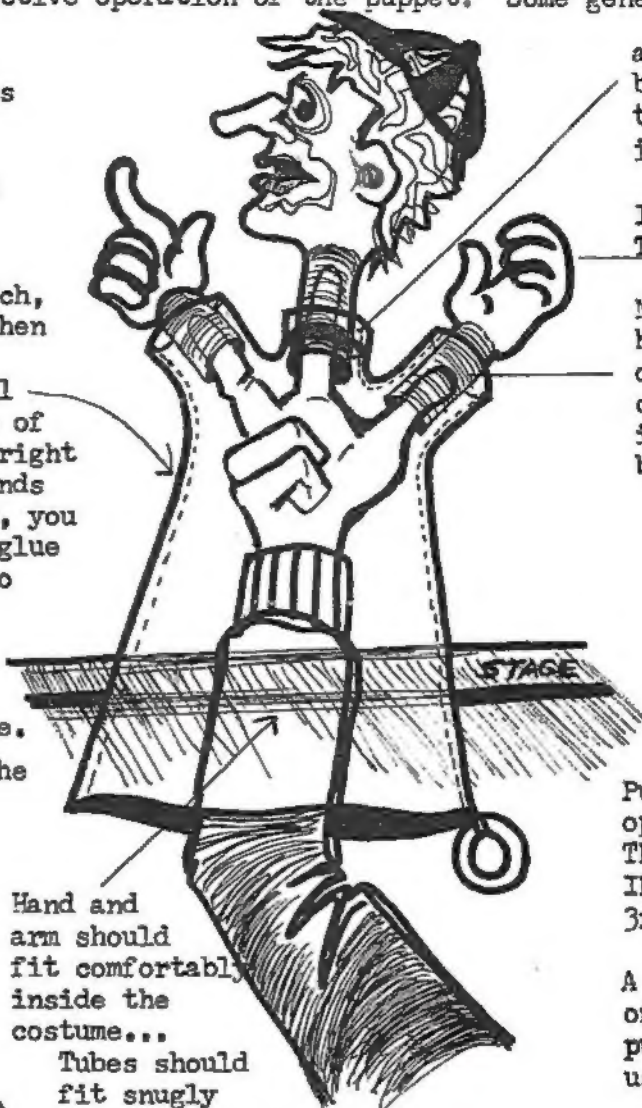
The costume and accents can do much to add to the puppet's character and personality. You do not have to be an expert sewer to create an effective outfit, but the clothing must hold together well during active operation of the puppet. Some general tips:

1. Use soft, flexible material
2. Make outfit loose & spacious so it does not impede the movement of hand inside.. Use paper pattern given out in class and adjust it to your own purposes...
3. If you need a close color match, select the cloth first and then mix paint to match it
4. If hand sewing, use very small stitches on the "wrong" side of the material. Then turn it right side out before attaching hands and head. If you do not sew, you might consider using fabric glue or iron on Stitch Witchery to bond the fabric together.
5. Make sure you have puppet's THUMBS UP! when you insert puppet hands into sleeve tube.

Consider ACCENTING or CHANGING the costume by using:

Decorative scarves  
capas, shawls  
belts, bands  
neck ties, bow ties  
buttons, pom poms  
aprons, vests  
over-skirts  
various hats, wigs

(None of these accents should impede the ACTION of the puppet)



Hand and arm should fit comfortably inside the costume...

Tubes should fit snugly on fingers and the thumb at first knuckle

a "collar" can be built around the neck tube, if desired

Insert hands with THUMBS UP!

NOTE: Hands and head are built over tubes. Tubes can be inserted into cloth holes by using

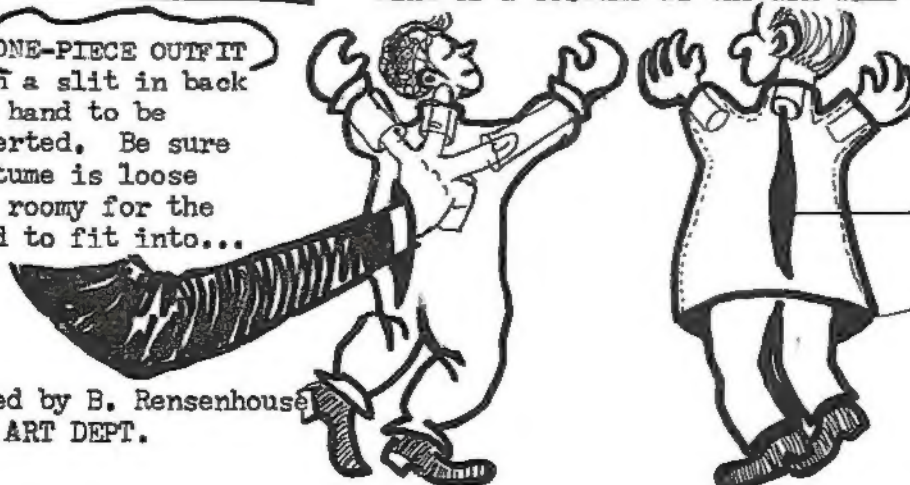
GLUE or ELASTIC or VELCRO or STITCHING or RUBBER BANDS or whatever holds them in during the action

Puppet is usually operated with THUMB INDEX FINGER & 3rd FINGER

A RING can be sewed on hem to hang puppet when not in use

Or Try the WHOLE BODY Method (wear a dark sleeve or stocking on your arm when using this kind of a costume as the arm will show more on the stage)

..the ONE-PIECE OUTFIT with a slit in back for hand to be inserted. Be sure costume is loose and roomy for the hand to fit into...



JACKET WITH PANTS

Make a loose fitting jacket by above method.. Arm can go thro slit in back or up into the jacket..

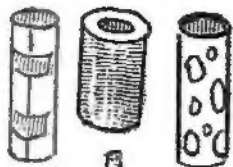
Pants or legs are attached to the jacket.. Feet can be a bit heavy



## SOME WAYS WITH WADS for HAND PUPPET HEADS

The "wad" method is probably one of the fastest and least expensive methods for making puppet heads with children. It is fast, but sometimes can get heavy (and become a stick puppet!) A minimum of materials can be used:

**MATERIALS NEEDED:** 3 single pages of newspapers for each child, newspapers on table



TUBE for neck, toilet tissue length is good. Slit it down middle, tape it with masking tape for index finger width (allow a bit for shrinkage.) If you can find a small diameter cardboard cylinder, use it! Plastic hair curler roller, rolled tagboard, plastic from syringe holders, and other scrap items can be used here.

Dowel with screw-eye in the bottom can be used for a marionette head

**PUPPET PEG**...a dowel in a piece of wood for placing head while modeling and drying

**PASTE**...wheat paste mixed into warm water is probably most economical but metylan liquid paste works well and doesn't spoil if kept in a glass jar. don't forget the containers for the paste

**"EXTRAS"**...kleenex tissue, toilet tissue, foil for wad sculpture, sponge to clean up

### SOME VOCABULARY TO HELP YOU:

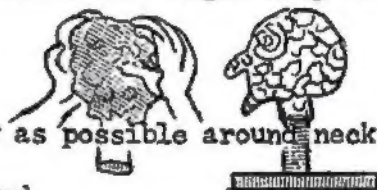
**"DRY WAD"** refers to wadded paper that is not soaked in paste. it is lighter than wet wads and works well for a fast build-up that won't be too heavy, can be taped, wired

**"WET WAD"** refers to paper dipped into the paste and squeezed into a wad of the desired shape. This works well for sculpting but adds weight. Use toilet tissue, kleenex, foil

**"BAND-AID"** refers to small strips of paper dipped into paste that holds things together. it's a sealer for noses, ears, brows, and other items that might slip off if not "taped" on with these gooey strips of paper.

### PROCEDURES:

1. Wad up one page of dry newspaper, squeeze it as tightly as possible around neck tube, leaving  $\frac{1}{2}$  tube showing,  $\frac{1}{2}$  tube inside wad
2. Repeat this by wrapping second dry wad over first dry wad
3. Tear third newspaper sheet in half or more, dip into paste, wrap around dry wads, keeping hands moist with paste as you squeeze and shape the wad on to neck tube
4. "Band-aid" the neck tube firmly to head so it won't fall out or be loose
5. Push in for sunken areas such as eye sockets and cheeks
6. Use "wet wads" for building out for features and higher areas, smooth them into the head with small band-aids. so they blend well into the head contours
7. Tear small pieces of paper toweling and smooth it carefully on sculptured head. it should help give good finish for tempera paint, and let you see shadows well. sculpture at this point may need further development by exaggerating
8. Let dry on a puppet peg for a day (possibly two). head can be re-worked after dry



**"POINTERS"** plan on "patching" small spots in paper toweling after it dries.

Usually about 2 fifty minute periods are needed to complete modeling, toweling of head (it is often easier to add features and ear shapes after head is more firm)

If head gets too heavy for a hand puppet, put it on a stick. or cut hole in back of dry head and pull out the wadded paper, seal up the hole again, paint over, add wig

It is possible to cut off features with craft knife and cut holes into areas after head is dry, if it needs changing or improving (teacher uses craft knife!)

Wads could be held in place with string, wire, rubber bands, masking tape, etc. but it's faster if you can eliminate this step

Wet wad features can be added to other armatures for puppet heads: balloon shells, boxes, gourds, L'Leggs eggs, ribbon rollers, styrofoam balls and shapes, lightbulbs, and a variety of other light weight scrap materials. keep your eyes open!


Prepared by B. Rensenhous, WAU Art Dept.

# OPEN MOUTH PUPPETS



In trying some of the ideas below, be sure to keep in mind:  
the **LIGHT WEIGHT QUALITY** of **METHODS** and **MATERIALS** and the **EASE OF OPERATING PUPPET**..  
the **INTEREST INSIDE** the mouth as well as on the outside—in color, textures, accents

THE BASIC HINGE CAN BE EASILY PUT TOGETHER..an idea can be pre-planned or just happen!

1. Cut a symmetrical pattern from a newspaper for the upper and lower jaws and trace these on to a cardboard from a corrugated box carton or similar weight board (new "foam core" material would work well here, but is expensive) Cut boards with a sharp X-Acto or craft knife for cleaner cut... 

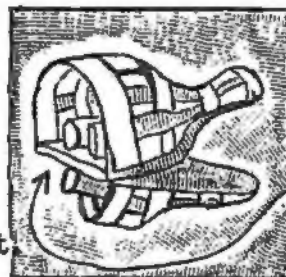
2. Glue thin cloth "hinge" to both sides of cardboard,..about 2-3" in width is O.K... Be sure hinge bends easily. Put cardboards apart for a more "chewing" mouth...



3. Tape, glue, or fasten in some way a set of "holders" for thumb on the bottom jaw and for fingers on the top jaw. Cardboard rollers work well here, or box parts.



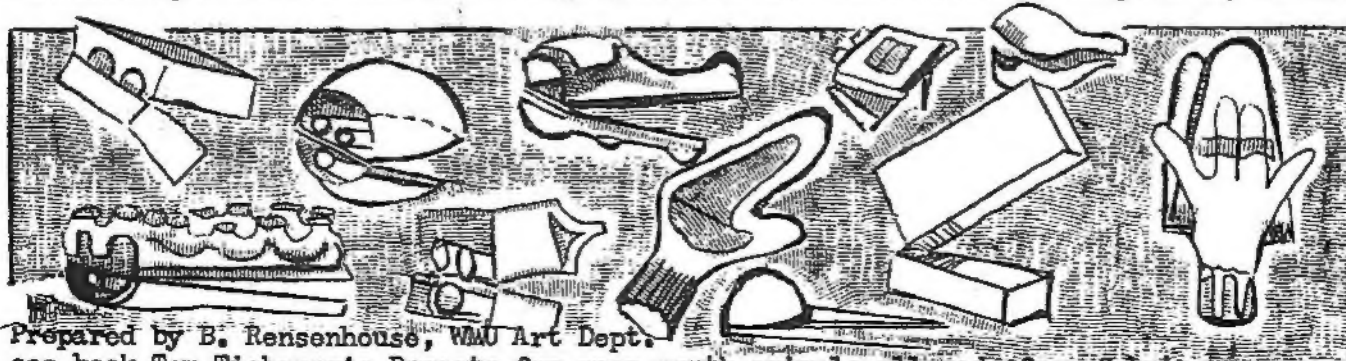
4. Build a **LIGHT WEIGHT** framework around the base to the desired shape. Light cardboard strips about 1" width, work well here (railroad board or chipboard) Staple or tape strips to the cardboard base and "weave" in other strips to form the shape you need. Tie, tape, or wire into position so shape will hold. Stuff dry newspapers into the inside for added support.



Hand pliar or "clipper" type stapler holds strips well. Stuff dry newspapers in here, remove when the mache is dry.

5. When construction is completed, wrap strips of newspapers dipped into wheat paste or metylan around the woven form. Two layers may be enough if framework is sturdy. Build also with other mache sculptural techniques, but be sure to keep it **LIGHT**! When mache is dry, pull out the dry newspapers so you have a light, hollow creature.
6. The finished form may be painted with tempera or acrylics—paper toweling on mache is helpful here. Or try laminated tissue, collage, soft fabrics fitted and sewed, fabrics glued on, a "mosaic" type finish, or some combination of color methods. Be sure hinge is free and workable, don't paste over it, keep hinge free with sleeve..

OTHER VARIATIONS FOR LIGHT WEIGHT FORM FOR A HINGE PUPPET (but always reinforce the hinge with pliable cloth for durability)..try hinged boxes..egg cartons, mailing cartons, oatmeal boxes, milk cartons, plastic boxes..or cut styrofoam or polystyrene on a hot wire, use mache "shells" from balloons or light bulbs, try a work glove taped on cardboard jaw for movable ears or eyes, insert bent cardboard in a large sock, etc...



Prepared by B. Rensenhouse, WMAU Art Dept.  
see book Tom Tichenor's Puppets for open mouth animals all made from fabric



KEEP PUPPET HEADS  
SCULPTURED, SHADOWED, AND  
LIGHTWEIGHT with.....

# STYROFOAM

Styrofoam is easy to cut and shape. It can be purchased in balls (use no less than 4" for a head) slabs, chunks, egg forms, and other spherical forms. For cheaper material use styrofoam scraps... Polystyrene packing materials can be obtained free but it is not as dense or as versatile to file, sand, and shape as is styrofoam.

Prepared by  
B. Ransohoff  
WMU Art Dept.

## SOME TIPS ON CUTTING:

styrofoam can be easily cut with hot wire cutting devices, coping saws, jig saws, X-Acto knives, jack knives, a variety of craft knives, sharp kitchen knife, razor blades, etc. Paraffin or soap may be applied to knife blade for easier cutting.

## SOME TIPS ON SHAPING:

Indentations can be pounded into styrofoam with hammers, end of saw handles, dowel rods, scrap wood forms, pressed in with thumbs, lined with nails or finger nails.. styrofoam can be filed and shaped by using files, rasps, and Stanley Surform tools styrofoam can be drilled with bit and brace, hand drills, push drills, heated needles styrofoam can be incised, indented, and melted with hot objects such as an electric glue gun, wood burning tools,...but use these items with care and caution wet wads of paper mache can be used for sculpture as can scrap styrofoam pieces

## SOME TIPS ON JOINING

Ordinary Elmer's Glue or similar white glue works well. Other suggested bonding methods are eposy glue, Franklin Aliphatic resin glue, Sig's "Foam Bond", various #1 Contact adhesives, glue from a glue gun on low heat, other glues marked "for styrofoam. Also use double-backed tape. Pieces of styrofoam can also be held in shape with pins, toothpicks, pieces of small wires, pipe cleaners, small brads. Try also Pritt glue stick.

## SOME TIPS ON SANDING...

Cut surfaces can be smoothed with fine sandpaper, emery boards, or another piece of styrofoam. On "ultra light" styrofoam, use wet-n-dry sandpaper and water for smoothing.

## SOME MATERIALS FOR COVERING STYROFOAM FOR A PROTECTIVE FINISH...

A hardened surface is necessary on soft styrofoam to make it more durable for a puppet head. Some adhering mixtures might include wheat paste, Elmer's glue thinned with water, Liquitex polymer medium liquid starch...

### APPLY TO:

paper towels, 1½ layers  
brown sack paper  
kleenex  
colored or plain tissue paper  
fabric (underwear, t-shirt material)  
cheesecloth  
crepe paper  
toilet tissue

OR soak felt in water and stretch over head

use Pariscraft or Plaster bandage  
(avoid over use of this as it adds weight)

or use Celastic, professional modeling  
plastic cloth

or add Liquitex Modeling paste (with gel  
medium)

## SOME TIPS ON COLOR:

...some colored fabrics and papers used above will give colored base coat. Use tempera paints, acrylic paints, latex paints. (Do not use laquer base paints on styrofoam directly as it may dissolve it) Colored felts, fabrics, strings, yarns, and a variety of scrap material can be added for accents.

## SOME REFERENCES

for above materials was taken from John Bodor's book on your book list, Creating and Presenting Hand Puppets and material from Dow-Chemical Co, makers of styrofoam, and Iason-Renshaw Industries, maker of hot wire cutters for styrofoam.



## SOME WAYS TO ADD COLOR TO A MACHE PUPPET (or other Mache Project)

Be sure your puppet is well sculptured to fit the character you want before you get into color. Exaggerate for the effects you need! It's easier to paint when there are strong contours in the modeling.



**CAUTION** WHEN USING TEMPERA PAINT ON MACHE!...be sure you do not have a thick consistency of tempera or the paint may crack off. Also take care you do not build up too many layers of tempera paint for fear of cracking. If you use acrylic paints, there is no worry about cracking and a final coat of clear acrylic plastic spray is not needed as it is on tempera.

You might consider a couple approaches to applying color to your puppet head:

### THE BASE COAT METHOD.

A "base" coat is usually applied over whole head and can be paint, colored tissues, kleenex, crepe papers, fabric, colored toweling, magazine papers..

The base coat is used mainly on smaller heads such as tube puppets and marionettes where areas are to be shaded or blended into the base coat...usually for a more realistic effect in your character...

The base coat is used when small decorative items are to be painted on to a background. (such as freckles on to a face)

The base coat is used most often when a light background is needed, as it is easier to paint dark objects on light areas than vice versa (as paint may bleed)

To blend or shade colors into a light base coat, consider starting with a lighter base coat than you really need (if using paint, start with white and add reds, yellows, etc.)

Try shading or blending with some of these methods and media:

- rub or sponge thinned tempera into base
- use water color instead of tempera

- blend chalk in with finger, kleenex, or

- use Q-tips with chalk for small area

- blend oil pastels (draypas) into skin

- thin acrylics and rub or sponge in

- use water base felt pens and rub in

- For fine line effects, use fine brush

- or felt pen, eye liner, pen and ink

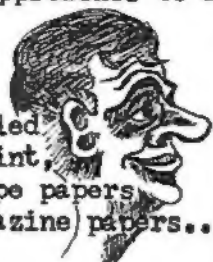
- Try to shade into natural areas such as

- down side of nose, under chin, in eye

- socket areas, in ears, between fingers

- of hands, in wrinkled areas, nostrils

Work from lights to darks and build up shading gradually (pinker tones for younger faces, purplish tones for older characters)



### THE DESIGN AREA METHOD....

This method is used more often on larger heads, open mouth puppets, and animals when a large amount of paint or color is to be used...

The "Design Area" method is used when areas of flat color are desired with little or no shaded areas are used...

This method is used when more decorative effects are needed rather than realistic.. flat color areas can be combined with line and textures for bold decoration...

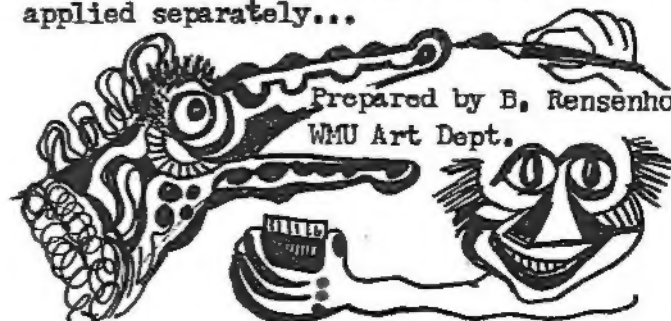
This method is used to bring out and accent forms and areas that have strong sculpture (with some strongly contrasting colors, if desired)

This method is used when careful color planning is desired and can be blocked in lightly with pencil or white chalk before beginning to put on the color...

This method can be used to combine areas of paint with areas of tissue, fabric or a type of collage surface...

Some solid areas of the design area method can also be combined with shaded techniques if desired...

Much paint can be saved by this method by planning where areas of light and dark and textures will be located..Each area is applied separately...



Prepared by B. Rensenhouse  
WMU Art Dept.

# HOW TO MAKE SPONGEES or "POLYFOAM" PUPPETS..... (revised versions) without foam body

Soft, flexible "muppet-type" puppets with movable mouths can be constructed with some basic directions below, and by your own imagination and added materials.

## MATERIALS:

1. Polyurethane or polyfoam...rug padding materials which can be bought at retail rug stores in 6 foot widths... $\frac{1}{2}$ " or  $\frac{1}{4}$ " thick...may get scraps of this...check also at buiding supply stores, yardage and surplus stores
2. Contact cement...a sticky glue from hardware stores...use paint thinner as a solvent...work in well ventilated areas...is highly flammable (comes in tubes, pints, gallons)
3. Cloth...to cover the whole spongee puppet... "Estrella" works well but fake furs, stretch knits are good...keep material soft and flexible for easy movement
4. Buttons, wire, raffia felts, yarns, fur, other items to "trim" and accent
5. Items for eys...styrofoam balls, ping pong balls, corks, beads, plastic pieces, etc.
6. Felt circle to line mouth, felt and cloth scraps, possibly Velcro, acrylic paints
7. Paper for cutting patterns, thread...and CARDBOARD CIRCLES (or paper plate) 7" or more

**TOOLS**...sewing supplies such as scissors, needles, thimbles, sewing machine, and hand stapler, wood sticks (tongue depressors) for glue, electric glue gun (optional)

## PROCEDURE:

1. FOR HEAD and MOUTH...trace 2 circles on to foam, make one an inch larger than other

Cut a triangle wedge ( $\frac{1}{4}$  of circle) out of larger circle

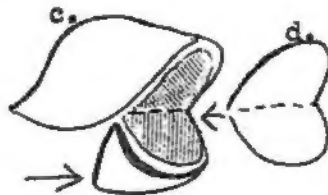
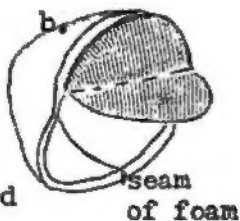
Glue edges of foam with contact cement, 2-5 min. wait till glue gets tacky and then join edges together...to form a rounded cap



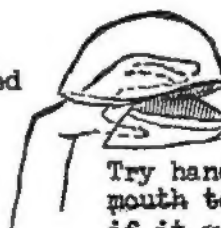
2. For MOUTH... (steps pictured below):
  - a. Fold cardboard circle in half
  - b. glue or staple the rounded cap of the foam head to half of cardboard
  - (2nd smaller circle) c. Fit one-half circle of foam to bottom half of cardboard. Attach it by gluing or stapling
  - d. Glue in felt circle which forms lining of mouth



Folded cardboard circle



colored felt



Try hand in mouth to see if it works easily..

3. Foam can be covered with felt, fabric, fake fur, painted with acrylic or a spray enamel--or left its natural color to show (if foam is painted, it may need several coats as spongy feature of foam makes it soak up paint readily...)

4. Features can be made of scrap foam, felts, fabrics, scrap items, and glued or stapled on...experiment before gluing them on

5. Cloth body can be made by folding 16" square of material and stitching along edge, turn inside out and attach to foam head

6. Arms and legs (of fabric or foam) can be glue or stapled to costume--insert into slits made in the cloth outfit...Velcro can be used for interchangeable parts

Prepared by B. Rensenhouse from material by Bruce Chesse...much more information can be gained by seeing booklet (\$2.50) on "Puppets from Polyfoam: Spongees" on booklist or write: Early Stages Publications, P.O. Box 5027, Walnut Creek, Calif., 94596



# SOME HINTS ON HANDS

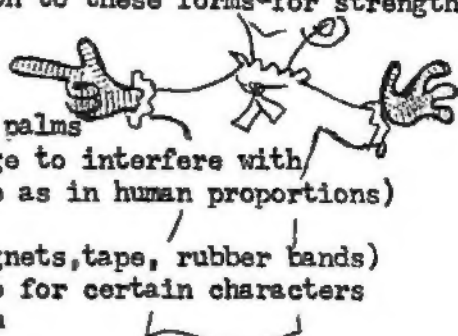
...FOR PUPPETS



Though extremely simple hands of cut felt mittens can be used on elementary puppets, some various kinds of modeled or shaped hands can be effective for more advanced pupils. The below hand ideas can be taped on to a cardboard cylinder for hand puppet or a wooden dowel for marionettes. Build hands right on to these forms for strength.

## CONSIDER IN PLANNING HANDS:

- ..a right and left hand!
- ..thumbs up when you place hands in puppet sleeves
- ..shadow effects of sculpture of the fingers and inner palms
- ..size..large enough to work on easily but not too large to interfere with the operation of puppet (not as large as actual face as in human proportions)
- ..expression of hands to fit puppet personality
- ..can it hold items or props during a performance? (magnets, tape, rubber bands)
- ..a mitten is easier but separate fingers are effective for certain characters
- ..be sure hands are not too heavy for easy manipulation



## SOME POSSIBILITIES WITH WIRE

use 18 Or 19 gauge stove pipe or free binder type wire



nail guide...

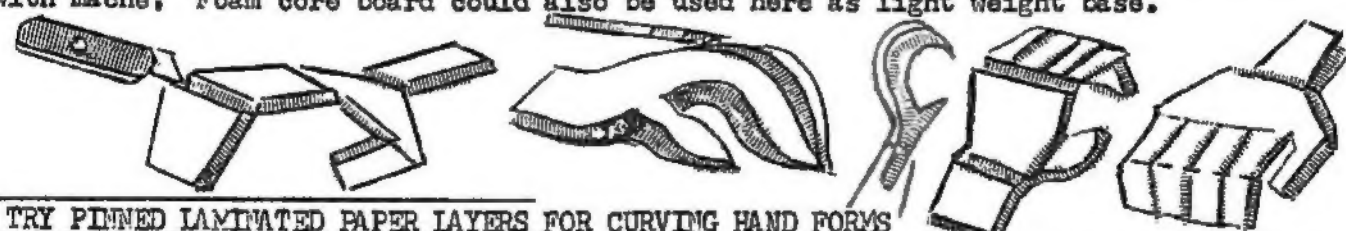


Start with MITTEN, build on fingers later with rolls of paper, straws, etc. Bend into shape desired before leaving the form to dry. Hands naturally curve! (Or instead of modeling, glue FAERIC such as felt on both sides of wire. This can be bent into desired form and changed.)

Or form WIRE FINGERS, fill in with paper or aluminum foil taped inside fingers and palm area, wrap strips of paper around to seal in the sculpture. A nail guide on wood can help form wire fingers. The finger method takes much patience, do not get them too small to work on!

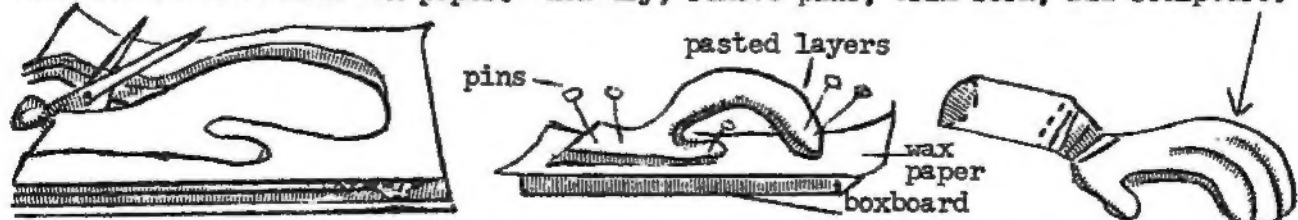
## SOME POSSIBILITIES WITH CARDBOARD

Try scored cardboards, scored boxboards, parts of egg cartons, boxes, etc. and cover with mache. Foam core board could also be used here as light weight base.



## TRY PINNED LAMINATED PAPER LAYERS FOR CURVING HAND FORMS

Cut a hand form (or mitten or claw, etc.) with a minimum of five layers of newspapers or similar papers. Paste between each layer with adhering medium (mache, starch, metylan, polymer medium, Elmers's glue) Curve form to desired shape and pin on to a boxboard covered with wax paper. When dry, remove pins, trim form, add sculpture.



OTHER IDEAS TO TRY..Stuffed fabric, leather or plastic cloth over a form, carve wood such as balsa, whittle soft pine, cut wood on a jig saw, use twisted wire for claws, use styrofoam modeling and use a hot wire for cutting, mache over clay forms and remove the clay, use commercial modeling material such as instant mache, "Sculptamold".. See puppet book references for many more possibilities...

Prepared by B. Monsenhouse, Art Dept.



# PUPPET WIGS

The wig, hairpiece, and wiglet for a puppet head should fit the character's personality and character and be in enough contrast to the hat or face color to show both off to advantage. Hair should give a sculptured look and appear to fit around the head's contours.. or stick out in bizarre ways depending on the effect you want. Try most any effective material for a wig, but avoid human hair as it is difficult to work with, lacks sculptural quality, and loses the fantasy effect often needed with puppets. Most imitation materials will work more successfully for you.

**CONSIDER GLUING THE MATERIAL DIRECTLY TO THE HEAD AREA...Or:**

2. **EMBED THE HAIR INTO THE HEAD** if head is a soft material like styrofoam. Push hair in with a knitting needle or similar instrument. Hat or other covering arrangement can hide the holes.
3. **MAKE A BAND OF MATERIAL** and glue or stitch wig shapes to this. Band could be made of Velcro material and pushed on to another band on head for interchangeable wigs.
4. **MAKE A WIG CAP** of flexible material to fit the head. An old toe of a sock could be used. Glue or sew wig material to this and put it on head. Removable wigs are possible here.
5. **USE A "WIG MAKER"** for yarns or thread type hair. Make a series of loops, tie at desired spot, remove from nails, attach to head directly or attach it to another material to go on to the head. Trim loop ends for desired effect.
6. **TRY A WIG "BUILD-UP"** by using cotton, foam rubber or similar material under wig. Some of these forms can be "wrapped" and shaped into desired forms. This can give the wig a "lift" for unusual effects.
7. **STIFFEN YARNS** or other materials and shape it around forms to get curls, waves, and stand-up effects. Try Elmer's glue, mache paste, or Liquitex Polymer Medium for this.
8. **ACTUALLY "MODEL" THE WIG** by pinching mached papers on to the head, try sawdust modeling mix, paper pulp method, instant papier mache, kleenex and paste, crepe papers, etc.



## SOME POSSIBLE MATERIALS FOR WIGS (add to this list as you explore more materials)

YARNS of all kinds..rug yarn, "combed" yarn, un-raveled kinds, cotton roving, variegated, textured, braided, twisted and glued, metallic, wrapped over forms, etc.

embroidery floss  
angel hair (be careful!)  
cotton (stiffen it to keep form)  
frayed ropes, binder twine, old mops  
steel wool  
kitchen pot cleaners  
old stockings, braided, knotted, tied, dyed  
fur, fake furs  
carded wool  
chamois skin

towel material, terry cloth  
shavings of all kinds  
raffia  
upholstery fabric  
fleece from shoe polisher  
felts  
leathers  
mohair

wires, pipe cleaners, & wrapped wires  
raveled materials (burlap)  
stiffened fabrics  
Materials that can be carved or modeled into shapes  
pom-pom forms trimmed and glued

stage hair from a theatrical supply house.. available in Kalamazoo

at "Four the Arts" ... ask for "crepe hair"



## WANT TO MAKE A MARIONETTE??

A marionette is a puppet moved by strings. It takes time, patience, and some skill to make one. But when you are a "puppeteer" making your marionette come to life on a stage, you will find that the time spent was well worth it!

HERE'S WHAT YOU CAN DO TO GET READY TO MAKE A MARIONETTE:

### 1. Decide what kind of a marionette you want to make.

Will it be:

Funny as a clown?  
Beautiful as a princess:  
Ugly as a witch?  
Clumsy as a big animal?  
Wicked as a villain?  
Wise as a sorcerer?

Will it be:

a Human type?  
an Animal type  
(with moving mouth?)  
an animal head on a human body?  
a fantasy type?  
a personified object (flower??)

You might make characters from a folk or fairy tale or a good book you've read. You might like to get together with a few others and decide what kind of characters would go into a good play full of action, humor, excitement, and suspense. Try some sketches of your ideas.

### 2. These things hold true for whatever kind of marionette you make:

They must be flexible in the joints for good movement  
They must be well balanced and weighted for proper control  
They must be exaggerated and give the effect you want to the audience

The attached sheet shows a kind of marionette made of wood, dowel sticks, and screw eyes with a paper mache head. Although this is just one of many ways to make a marionette, it should work for you.

### 3. Begin collecting your "treasures"

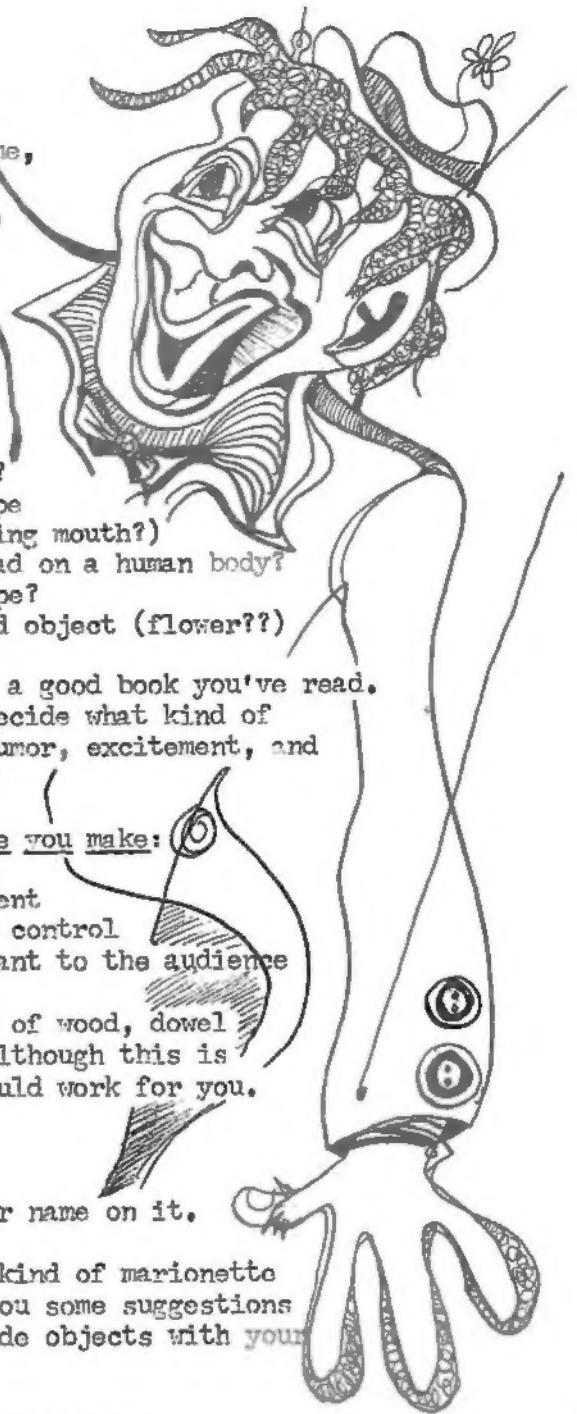
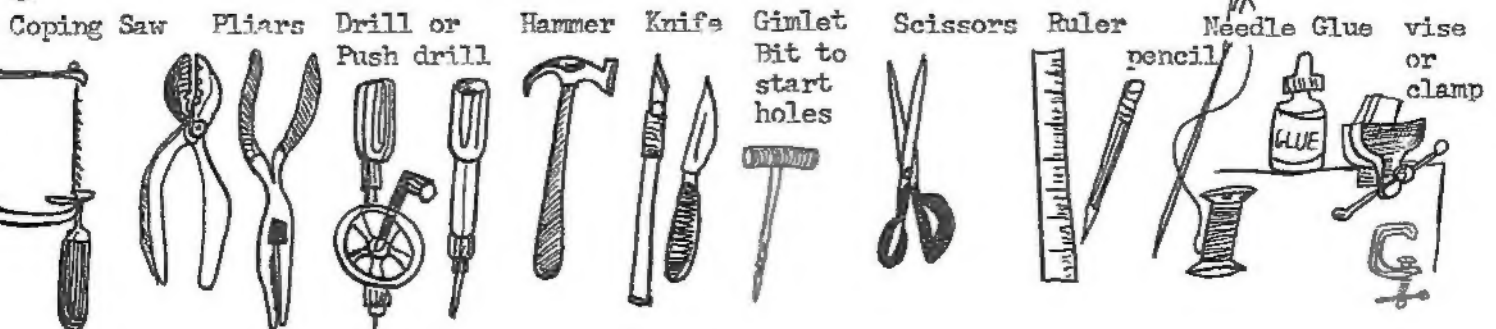
Get a shoe box or other good sized box and put your name on it.

Put things in the box that might work well for the kind of marionette you plan to make. The attached sheet should give you some suggestions of kinds of things to collect. Perhaps you can trade objects with your friends, classmates, or with the art teacher.

Look for soft wood (not balsa) for the body and control bar.

If you have your own screw eyes, bring them (there will be a slight hardware fee if you wish to get a packet in art class)

If you want to bring your own tools to save yourself time, be sure to put your name on them. Although an electric saw and small sander are available, you can put your marionette together with the following hand tools and art items:





## HEAD FOR MARIONETTE:

Build head of paper mache or other media over a dowel rod and hang it to dry. Or model head over a cardboard tube for easier drying on a peg and insert dowel plug later...

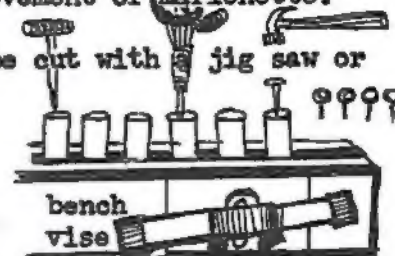
A screw eye in head dowel can form a neck (left) or you can make a neck on the head and cut into the wood body form to fit the neck →

Put small (#216) screw eyes into sides of head for good balance of head strings. Glue them in to secure them.

## BODY PARTS: (use scrap wood, cut and sand)

Approximate dimensions at left will make a marionette about 15-17" high. Vary sizes to fit your own use. "Shape" can be given to wood with mache, foam rubber, styrofoam, or other "padding" media. It should not interfere with the action or movement of marionette.

Dowels (about  $\frac{1}{2}$ " or  $\frac{5}{8}$ ") can be cut with a jig saw or hand coping saw. Holes can be started for the screw eyes by putting dowels in a bench vise and using a drill, nail, or a "gimlet bit". Center the hole.



Screw a screw eye (#114) into the dowel hole while it is still in the vise. Gently open this screw eye with pliers. Insert second screw eye and close first screw eye gently.

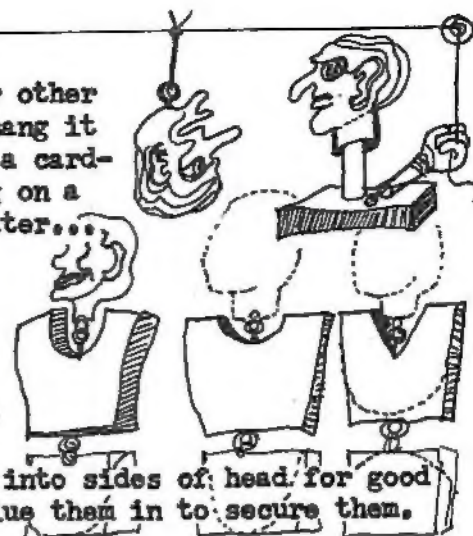
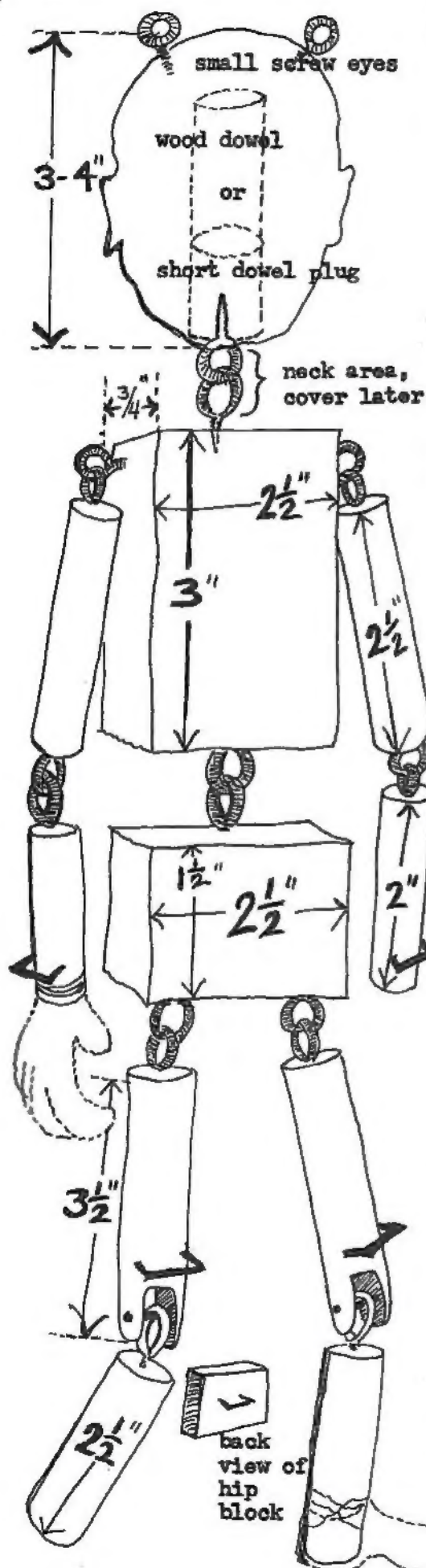


For better action in the knee joint, design one similar to this by using a coping saw to cut slot out of knee dowel. Sand to round it and drill hole for nail or wire to go through and catch the screw eye from lower leg dowel.

(see marionette books for other type joints)

After the body and dowels are jointed, pound staples in wrists, knees, and back of hip. In some cases, they may be pounded in after the clothing is put on marionette, and needle is run through this for stringing.

**HANDS AND FEET** may be modeled on to the wrist and ankle dowel directly (see packet and room displays for ideas) Or if movement is desired, work out separate hands and feet and attach them in some way (slot method, leather strips, cloth strips, wired effects, etc)





## "AIRPLANE" CONTROL BAR

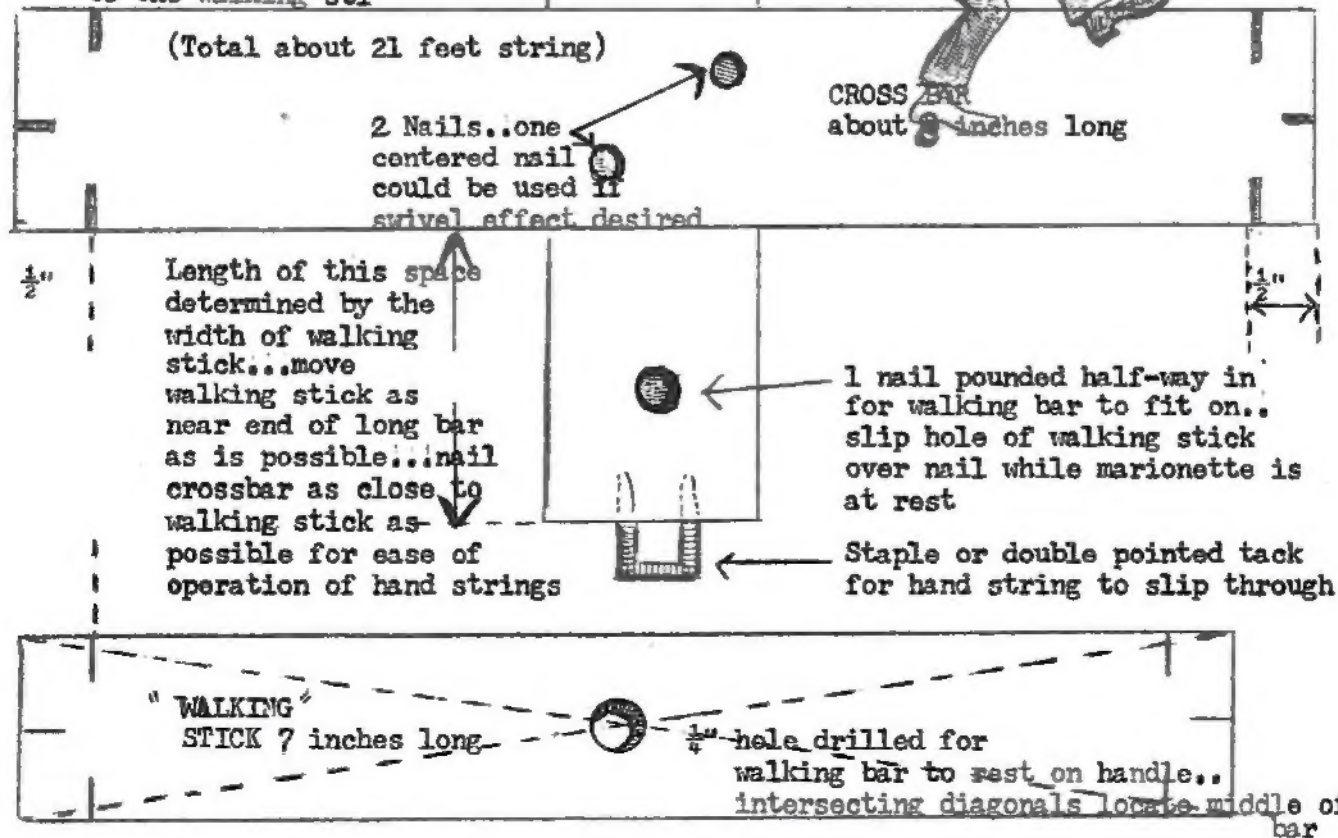
1. Cut sticks to right lengths, using heavier bar in handle
2. Cut slits for strings on all 3 sticks with coping saw ( $\frac{1}{4}$ " deep)
3. Sand sticks, if needed
4. Nail crossbar to handle (can use 1 or 2 nails)
5. Put large screw near "tail" for hanging purposes

HANDLE  
..9" or 10"  
in length

## STRINGING YOUR MARIONETTE (after costuming it)

1. Be sure you have double pointed tacks on body parts and very small screws glued into head (or string could be sewed to parts of clothing)
2. String in this order (have a partner help you hold your control bar)
  - 2 head strings.....30" each
  - 1 back string .....40"
  - 1 long string for arms 70"  
(goes through the double pointed tack  
..is shaded on diagram)
  - 2 leg strings, fasten 42" each  
to the walking sti

(When fastening string on control bar, wrap it around slits.. do not tie, as you may want to change the tension—tape ends if they are slipping)





**MARIONETTE WORK SCHEDULE:**

Go at your own speed and record your progress:

| Head, body parts and work to be constructed and assembled:   | Started | Finished |
|--|---------|----------|
| 1. Sketch type of marionette you plan to make...consider front, side, and back views. "Doodle" cartoons are a way to get started on "characters" or plan specific character for a play you may be giving. Consider materials available.  |         |          |
| 2. Start a "collection" of treasures --for clothing parts, wigs, shoes, jewelry accents, props for character, body, hardware   |         |          |
| 3. Model the head of paper mache or other appropriate media. Try to exaggerate the facial features. Sculpture in the materials you have collected, if desired. When head is dry, screw in small screw eyes into head for the head strings.   |         |          |
| 4. While head is drying, cut wood for body, arms, and legs. Drill or "start" holes for screw eyes if wood is hard. Put wood in bench vise for easier interlocking of screw eyes. Add necessary hardware on wood parts so strings may be attached later (these pieces are available in a prepared packet if you wish to use them) |         |          |
| 5. Do hands and feet now if you are making them from paper mache to allow for drying time. Otherwise, do them later. Build them on to wrist and ankle dowels or attach them in desired way.  |         |          |
| 6. Paint head, hands, feet when they are completely dry from the modeling media. Use colors to fit your character. Use tempera or acrylic water base paints (combine oil crayons, chalks, water colors, felt pens, make-up, or other appropriate media)  |         |          |
| 7. Make clothing for marionette to suit its personality. Be sure to allow for freedom of movement with soft, flexible cloth.   |         |          |
| 8. Check the combination of clothing and paint job--make any necessary changes before you spray tempera or water color paint with a clear acrylic spray or other type "finish". Acrylic paint does not need a "finish". Dress your marionette before stringing. Make wig.  |         |          |
| 9. Make control bar if you have not previously prepared this. (Follow directions on attached sheet using scrap wood pieces)  |         |          |
| 10. Cut strings to right length and string your marionette. Use strong black button and carpet thread or similar string. Work with a partner to help hold marionette while you adjust strings properly.  |         |          |
| 11. Make any necessary adjustments (such as weights in the feet, seat, length of strings, costume accents) Practice making your marionette walk, sit, bow, bend, kick, dance, kneel, climb, etc. Practice using a good voice to fit your character.  |         |          |
| 12. Obtain or make a bag to cover your marionette to keep it clean. (plastic or cloth) Hang marionette on hook to avoid tangling.  |         |          |

...This outline prepared by B. Rensenhouse, WMU Art Dept.  
and can be adapted to use for later elementary students...